

HTML5 Basics



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So let's get started



TREASURE ISLAND
BY
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<html>

Hypertext Markup Language, a standardized system for tagging text files to achieve font, color, graphic, and hyperlink effects on World Wide Web pages.

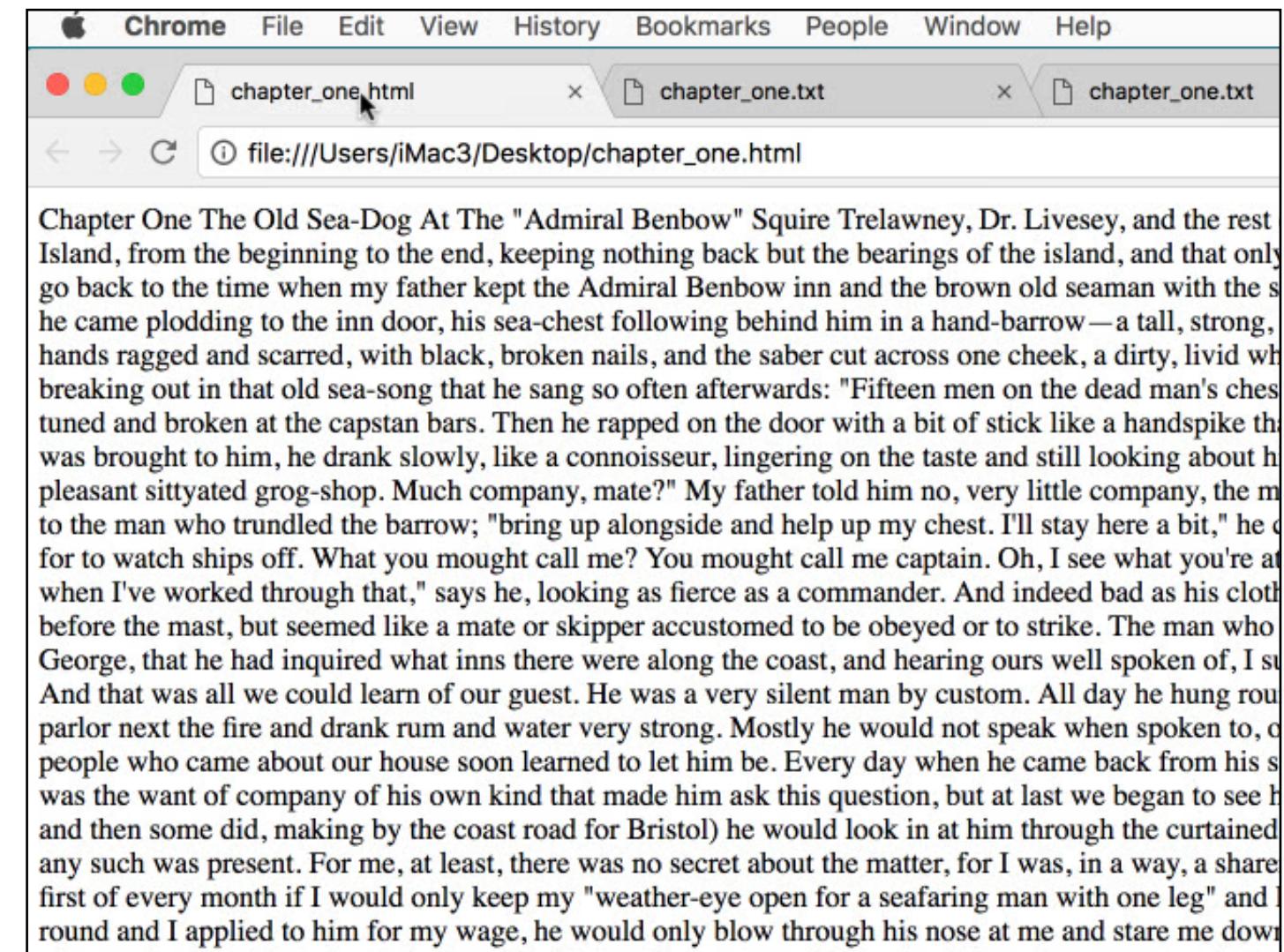


How the browser sees .txt versus .html

TEXT



HTML



<http://www.treasure-island.com>

with hyphens

<http://www.treasure%20island.com>

with spaces




```
<h1>Hello World</h1>  
<h2>Hello World</h2>  
<h3>Hello World</h3>  
<h4>Hello World</h4>  
<h5>Hello World</h5>  
<h6>Hello World</h6>
```

Hello World

Hello World

Hello World

Hello World

Hello World

Hello World





Block Level Elements

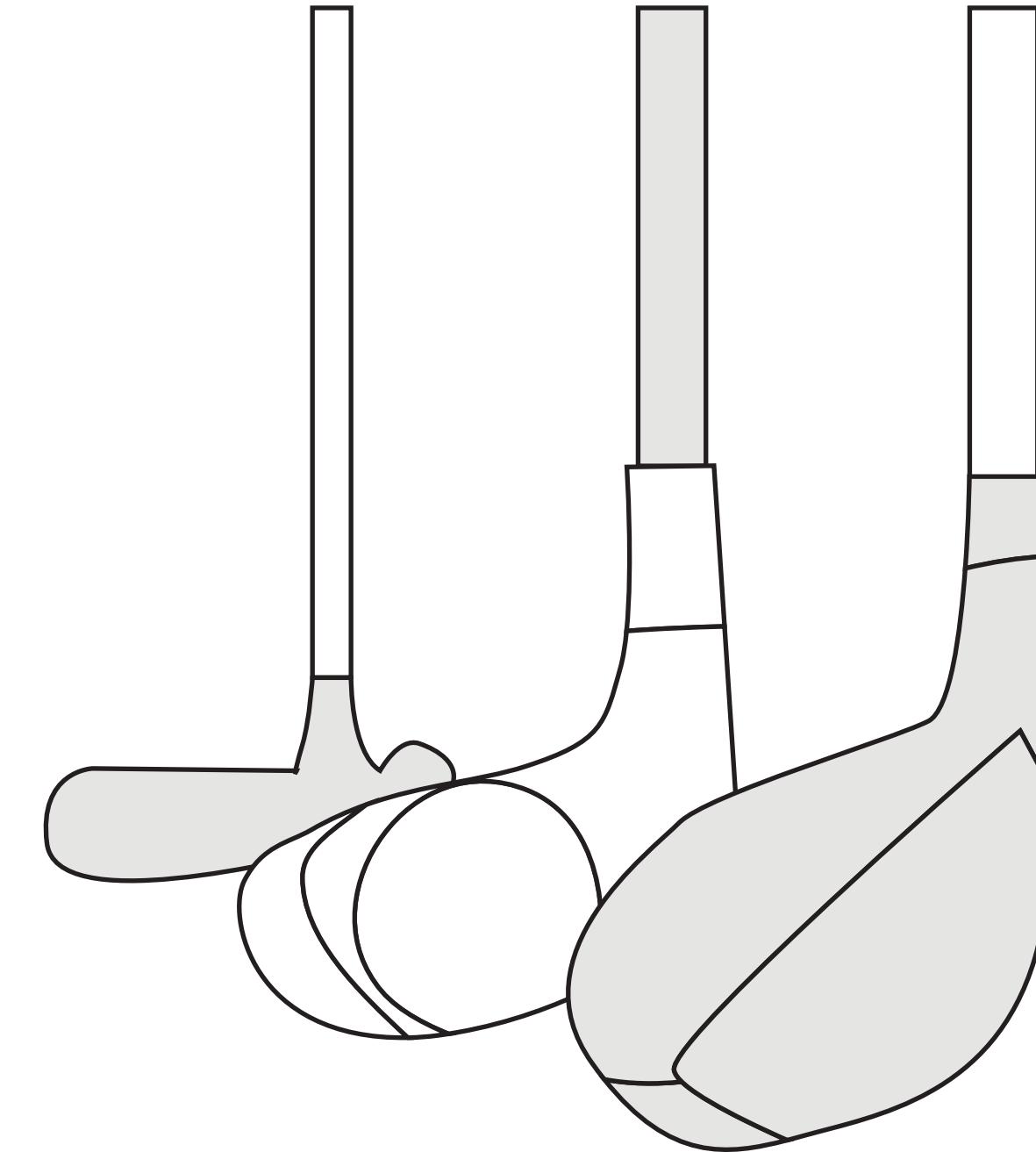
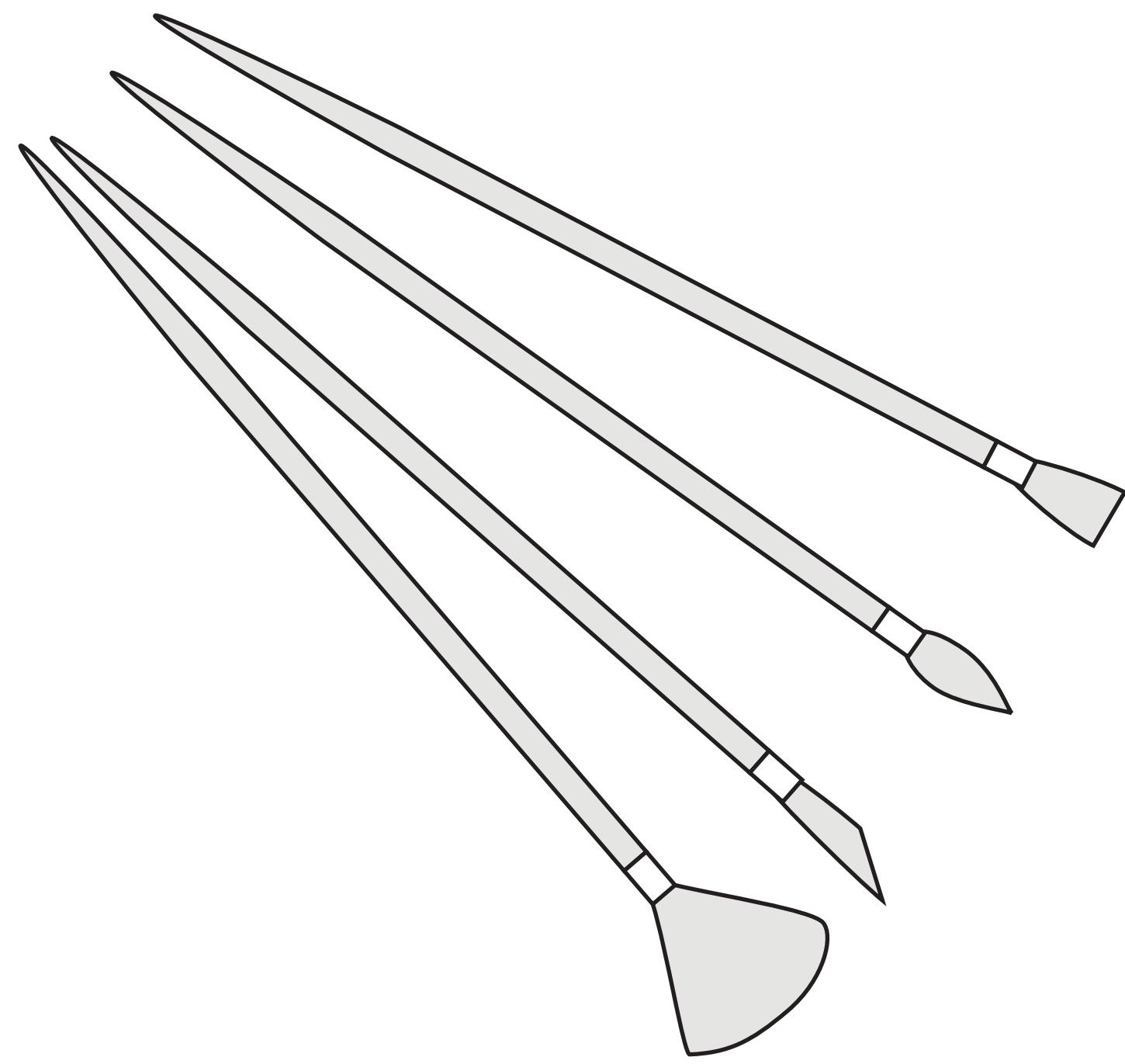
A block-level element occupies the entire space of its parent element (container), thereby creating a "block."

Inline Level Elements

An inline element occupies only the space bounded by the tags that define the inline element.



You use the tool you think will do the best job for the situation you're in.



The Magic of Cascading Style Sheets

Before

After

Chapter One The Old Sea-Dog At The "Admiral Benbow"

Squire Trelawney, Dr. Livesey, and the rest of these gentlemen having asked me to write down the whole particulars about but the bearings of the island, and that only because there is still treasure not yet lifted, I take up my pen in the year of grace 1834, and the brown old seaman with the sabre cut first took up his lodging under our roof.

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-trolley over the shoulder of his soiled blue coat, his hands ragged and scarred, with black, broken nails, and the saber cut across or across and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards:

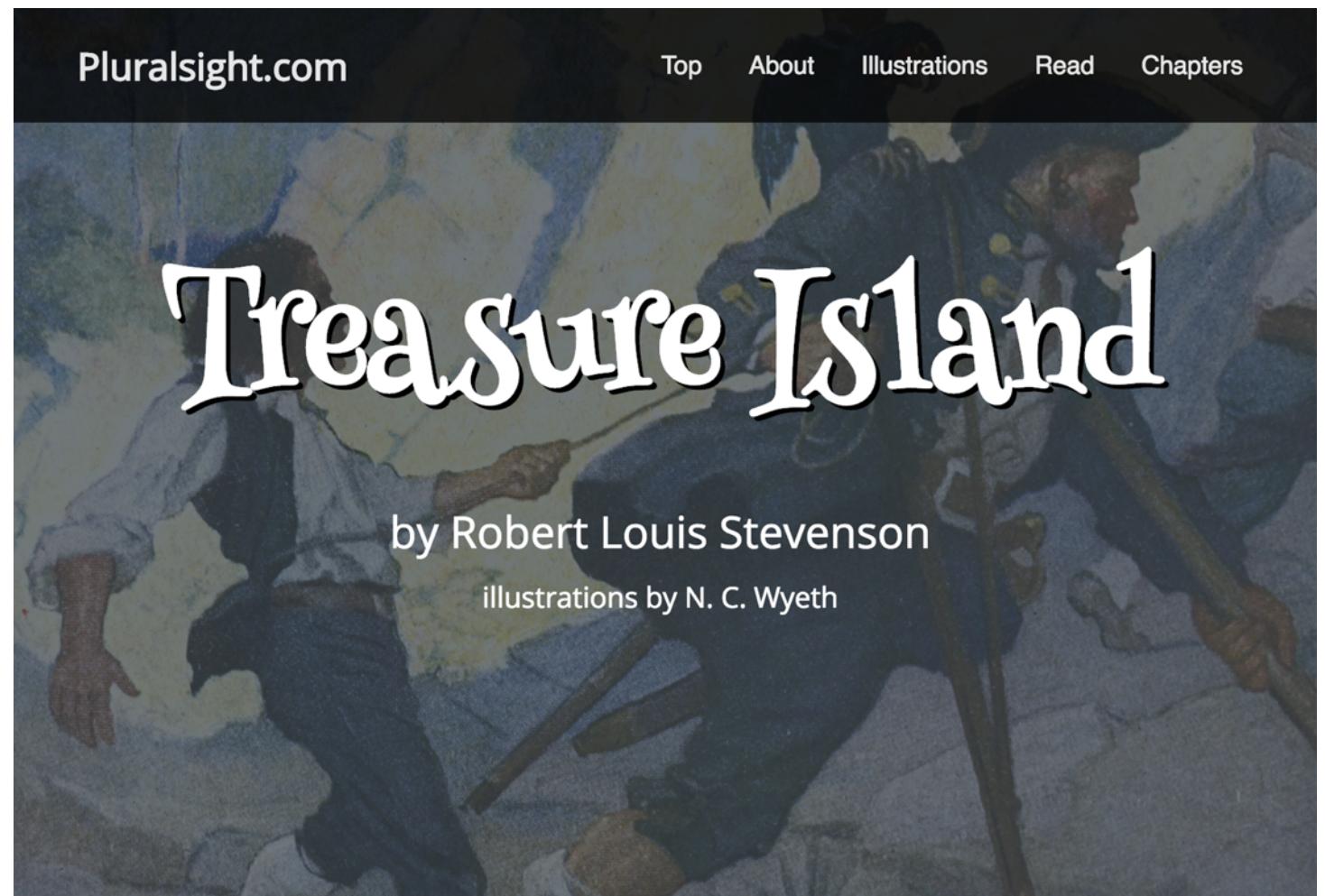
"Fifteen men on the dead man's chest— Yo-ho-ho, and a bottle of rum!"

in the high, old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door, and appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly, like a connoisseur, lingering over the signboard. "This is a handy cove," says he at length; "and a pleasant sittyated grog-shop. Much company, mate?"

My father told him no, very little company, the more was the pity. "Well, then," said he, "this is the berth for me. Here you, alongside and help up my chest. I'll stay here a bit," he continued. "I'm a plain man; rum and bacon and eggs is what I want from me? You mought call me captain. Oh, I see what you're at there"; and he threw down three or four gold pieces on the threshing floor as fierce as a commander.

And indeed bad as his clothes were and coarsely as he spoke, he had none of the appearance of a man who sailed before the time of Nelson. He was a man to strike. The man who came with the barrow told us the mail had set him down the morning before at the Royal George, the best house well spoken of, I suppose, and described as lonely, had chosen it from the others for his place of residence. And that was a good choice.

He was a very silent man by custom. All day he hung round the cove or upon the cliffs with a brass telescope; all evening he was very strong. Mostly he would not speak when spoken to, only look up sudden and fierce and blow through his nose like a foghorn, which he learned to let him be. Every day when he came back from his stroll he would ask if any seafaring men had gone by along the road, which that made him ask this question, but at last we began to see he was desirous to avoid them. When a seaman did put up at the Admiral Benbow (he would look in at him through the curtained door before he entered the parlor; and he was always sure to say that there was no secret about the matter, for I was, in a way, a sharer in his alarms. He had taken me aside one day and promise to keep my "weather-eye open for a seafaring man with one leg" and let him know the moment he appeared. Often enough when he was at home, he would only blow through his nose at me and stare me down, but before the week was out he was sure to think better of it.



Only <h1> element will be “Treasure Island”



“Fifteen men on the dead man's chest–
Yo-ho-ho, and a bottle of rum!”

Soft Return

“Fifteen men on the dead man's chest–
Yo-ho-ho, and a bottle of rum!”

Hard Return

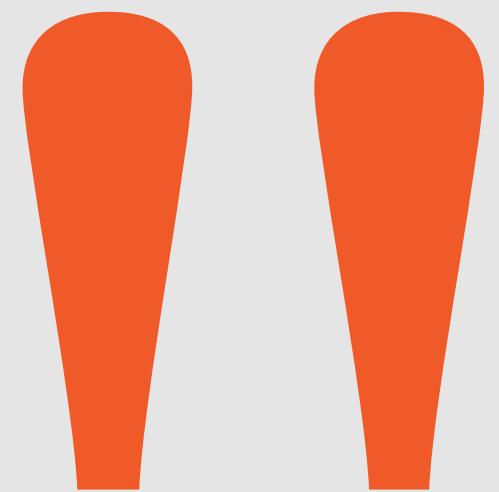




The **HTML element** produces a line break in text (carriage-return). It is useful for writing a poem or an address, where the division of lines is significant.

—Mozilla Develop Network





Typography

The arrangement or style of typefaces in electronic fonts or fonts printed with ink on paper.



“ ”

◀ Inch or minute marks

‘ ’

◀ Inch or minute marks

“ ”

◀ Smart Quotes

‘ ’

◀ Apostrophe



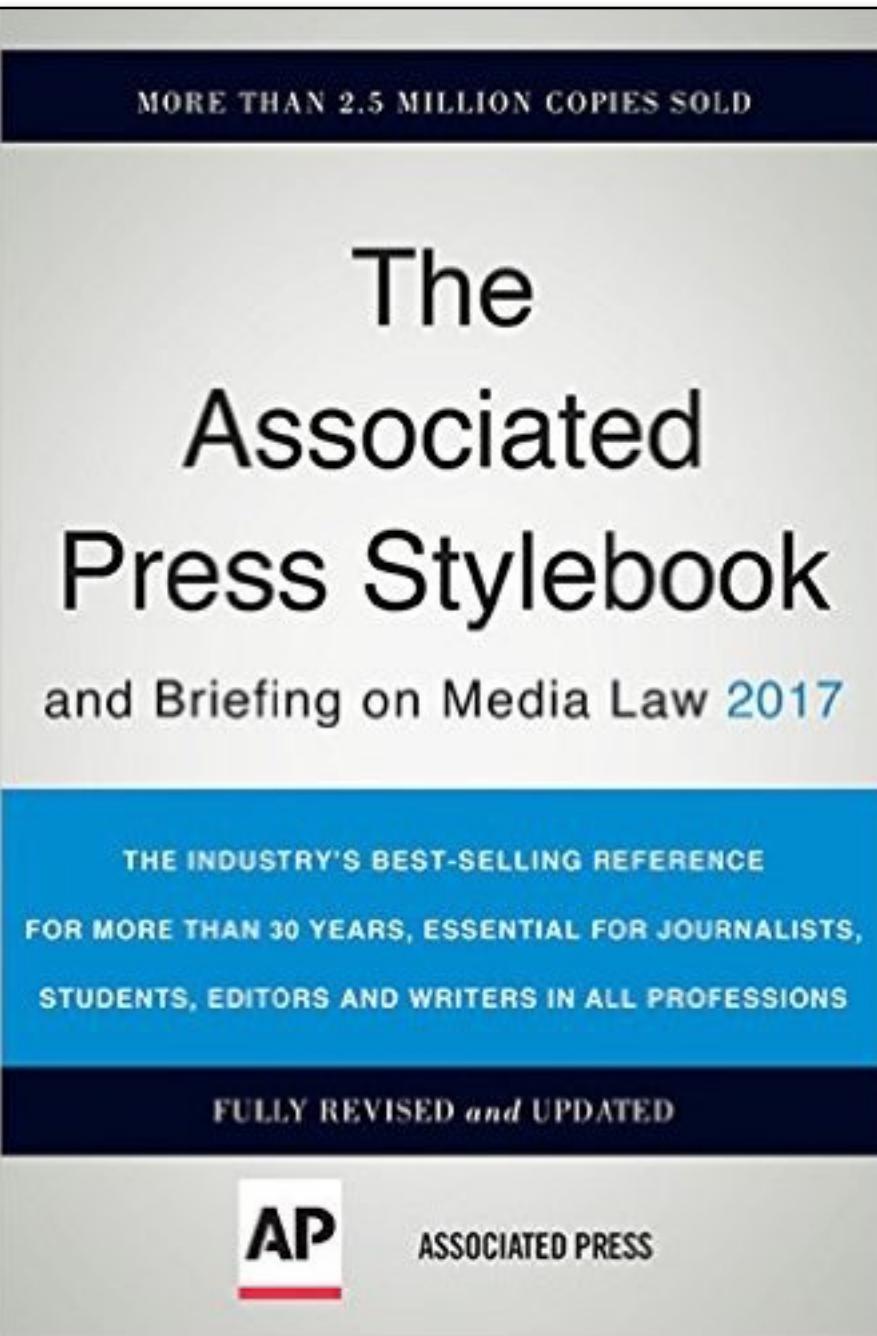
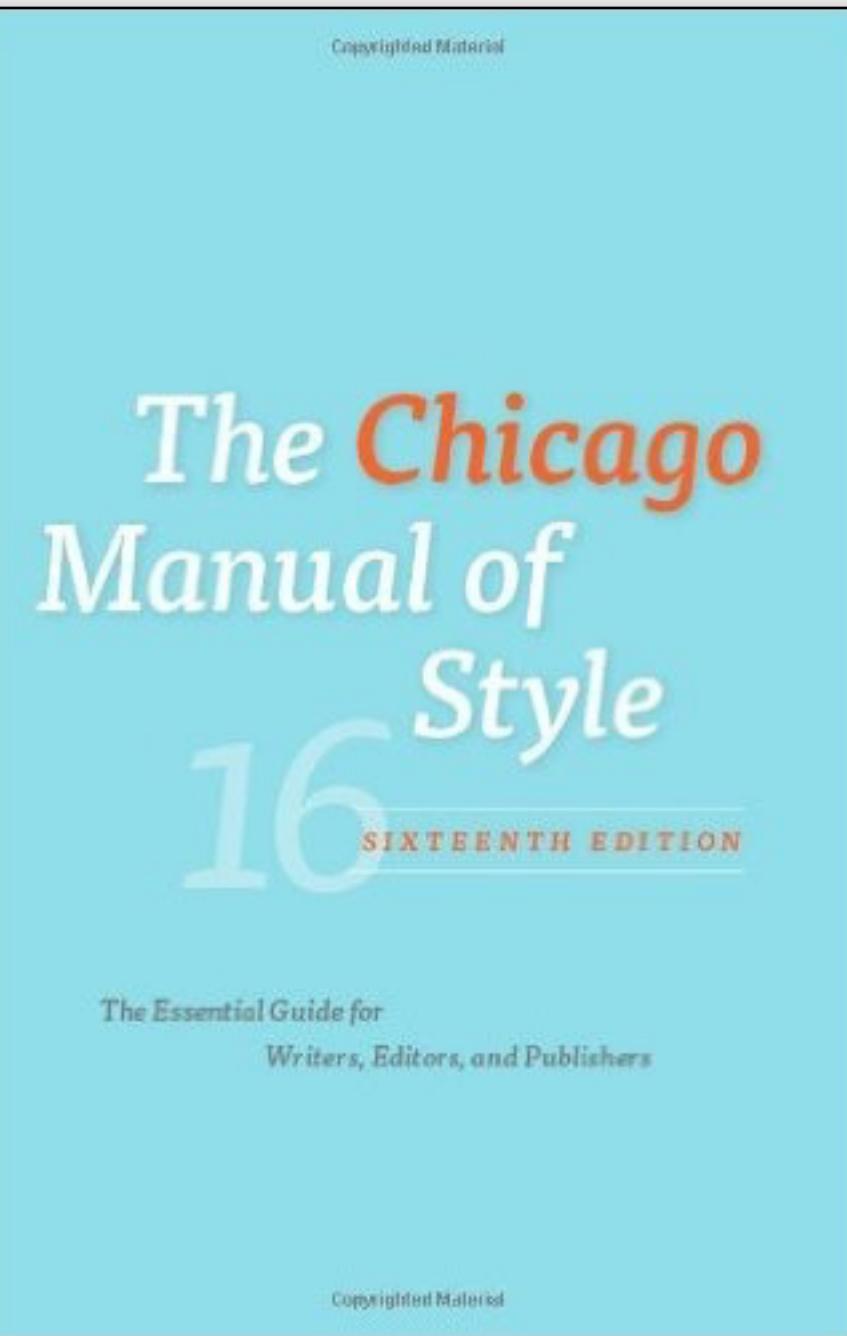
“ ”

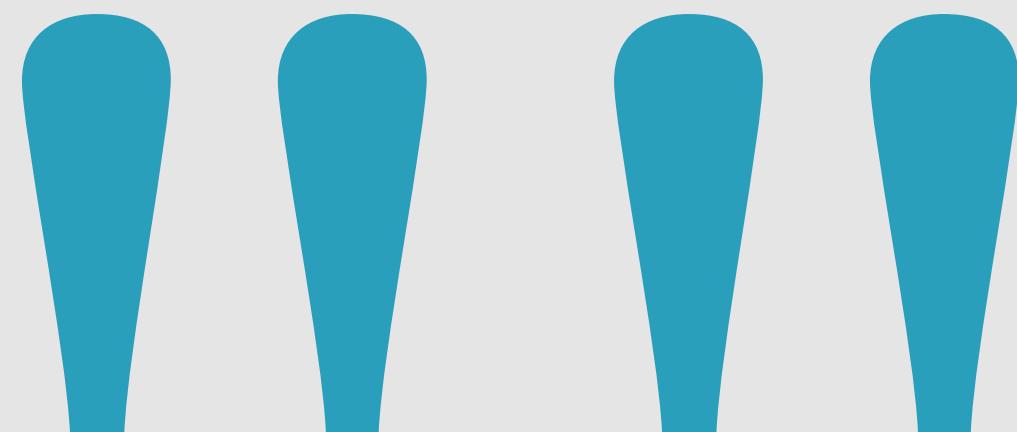


Style Guide

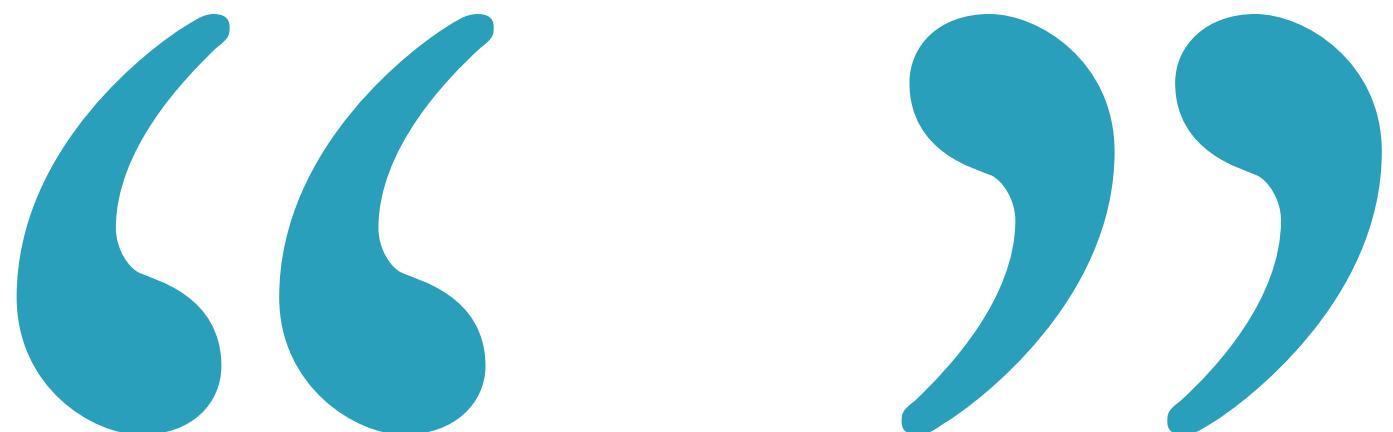
A Style Guide is a set of standards for the writing and design of documents, either for general use or for a specific publication, organization, or field. A style guide establishes and enforces style to improve communication.



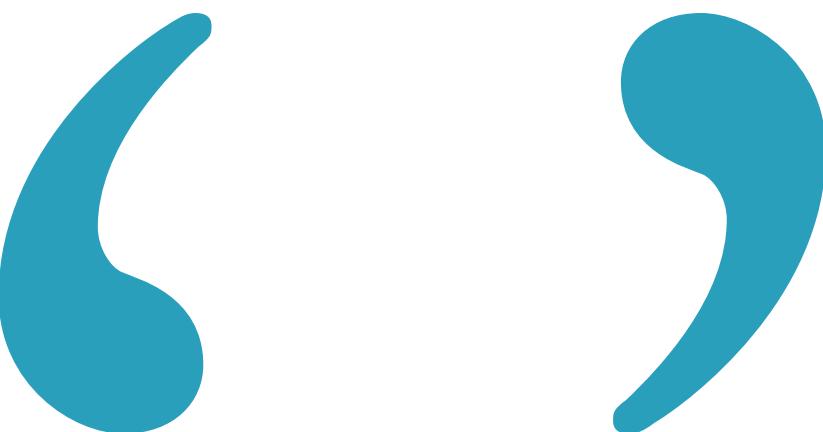
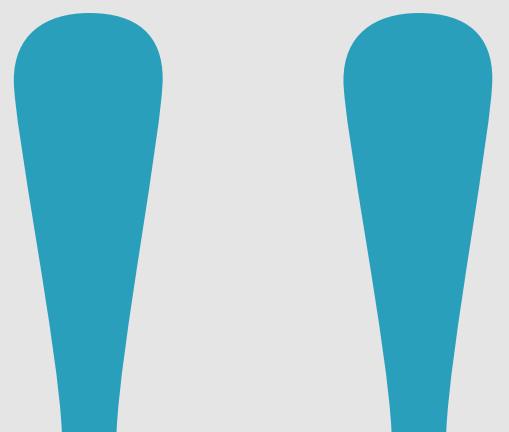




CODE QUOTES



SMART QUOTES



<h2>Pluralsight.com</h2>

Code Quotes

<h2>Pluralsight.com</h2>

Smart Quotes



HTML Entity

A glyph that can be referred to by a entity name or entity number.



®

®



Em Dash

EM dashes are longer than hyphens and were originally the width of the letter M in a font. Now they are the width of the font size. The entity code is —



—

24 point Em Dash

—

18 point Em Dash







Replacement Character

The replacement character is a symbol found in the Unicode standard. It is used to indicate problems when a system is unable to render a stream of data to a correct symbol.



UTF-8

Unicode Transformation Format (UTF-8) is a character encoding capable of encoding all possible characters. The “8” means it uses 8-bits to represent a character.



The image tag determines an image in an HTML page. The src (source) attribute and alternative text (alt) are required.



II

II

I

I

◀ Double Quotation Marks for Code -
HTML attributes, CSS & Javascript

◀ Single Quotation Marks for Code



<alt>

Alternative text attribute — its value is a textual description of the image, for use in situations where the image cannot be seen/displayed.



<title>

Title attribute – represents the title of the element, the text is usually displayed in a 'tool tip' popup when the mouse is over the displayed node.



All day he hung round the cove, or upon the cliffs, with a brass telescope



<head>

The head element provides general information (metadata) about the document, including its title and links to its scripts and style sheets



<body>

The body element contains the content of an HTML document. There can be only one <body> element in a document.



<title>

The title element defines the title of the document, shown in a browser's title bar or on the page's tab. It can only contain text.



Metadata

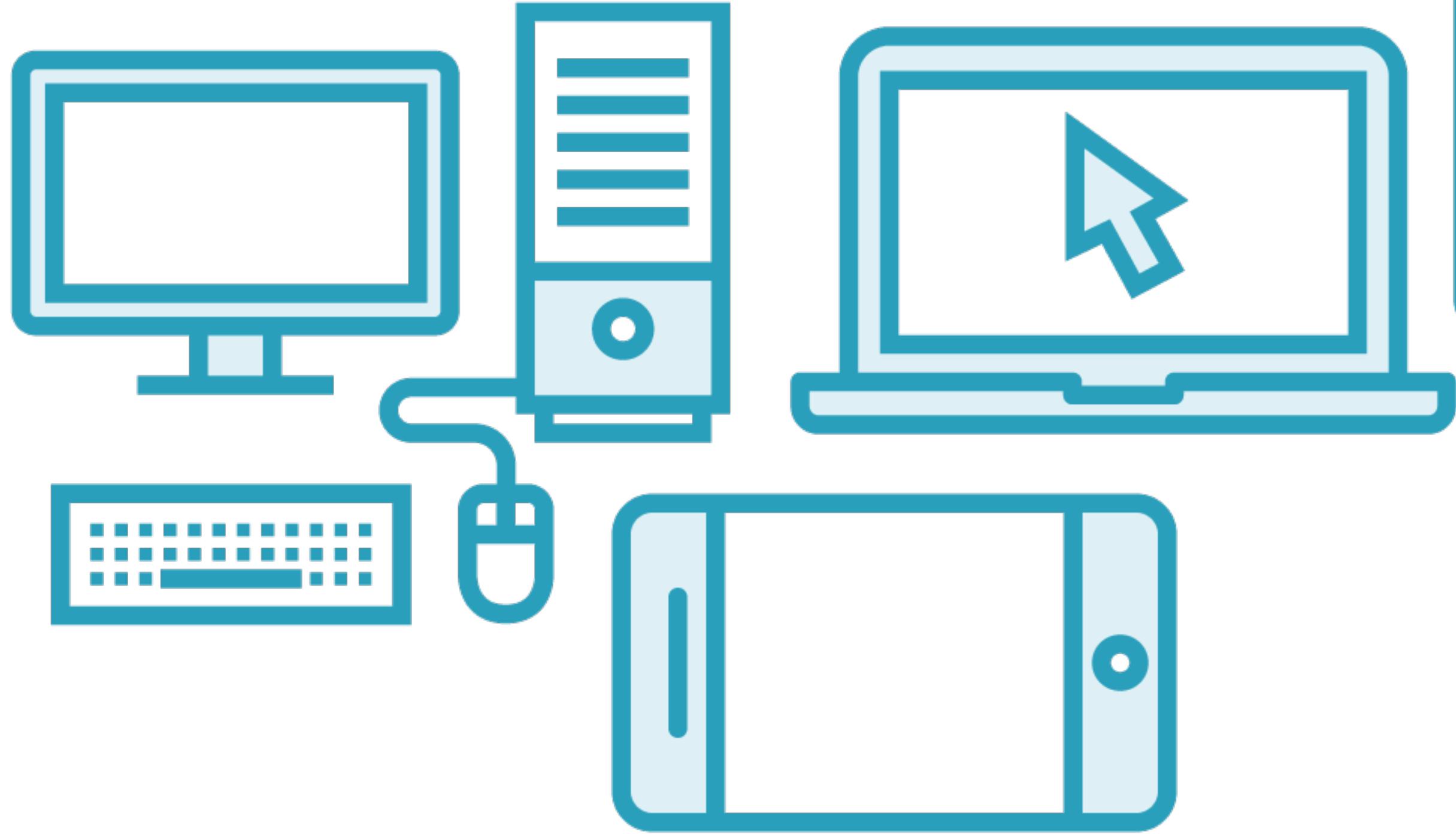
data that describes data.



Viewport

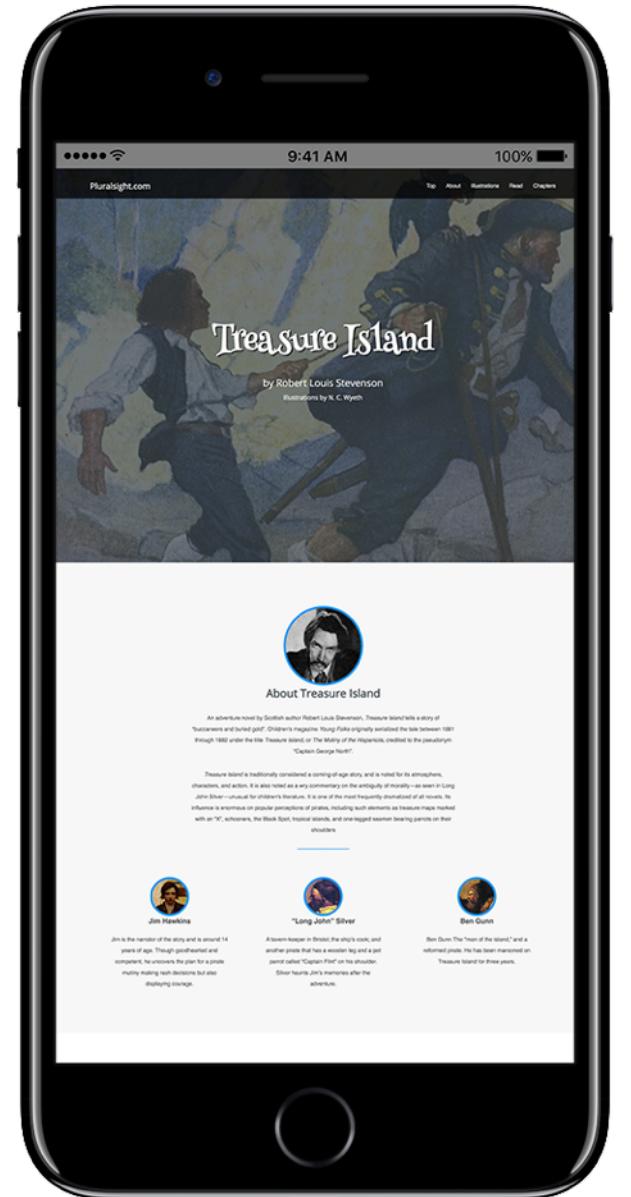
The user's device screen displaying a browser window.



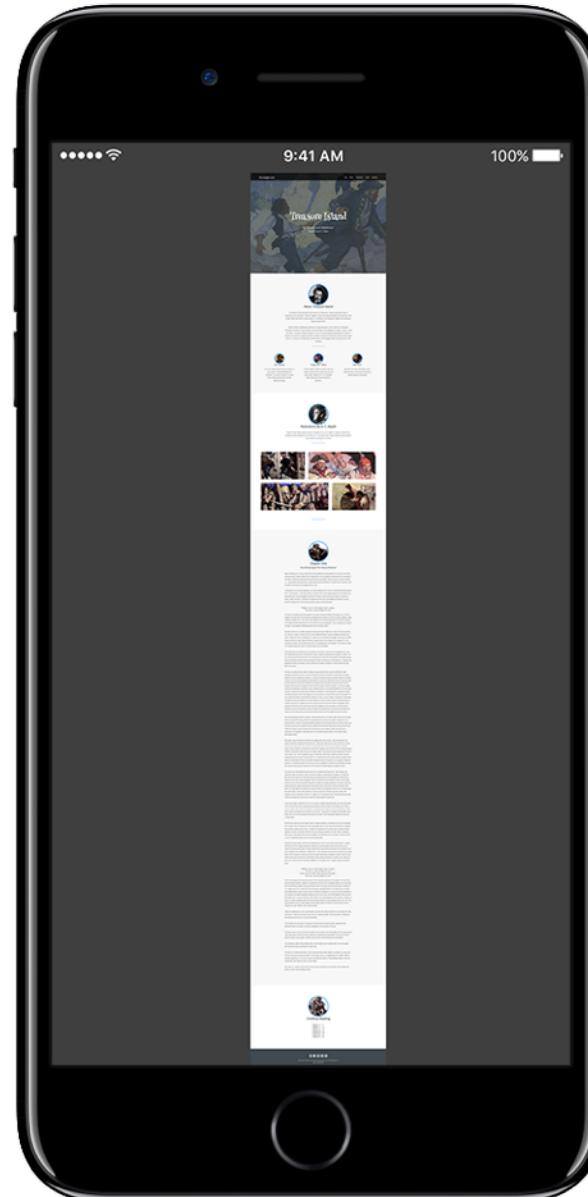


<meta name="viewport" content="width=device-width, initial-scale=1">

with viewport meta



without viewport meta



```
<meta name="viewport" content="width=device-width, initial-scale=1">
```

set it at 100%

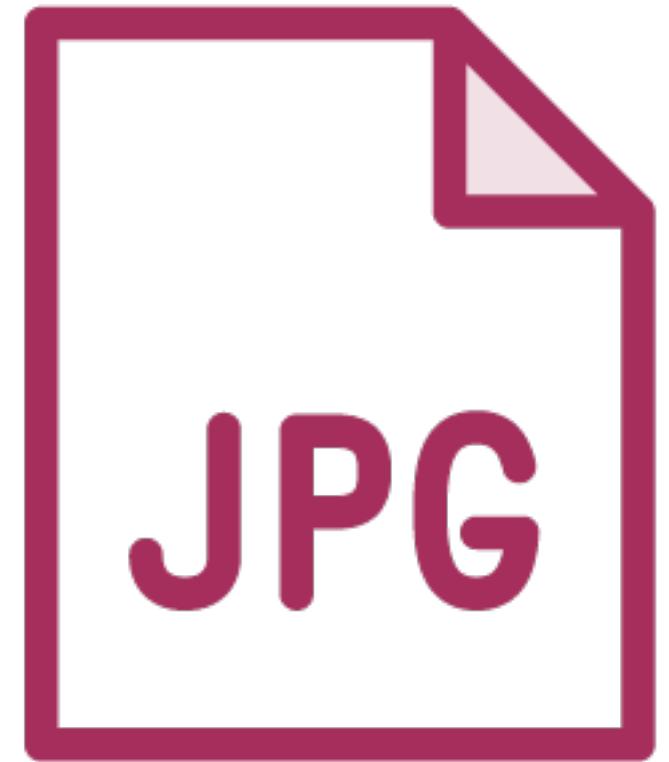
initial width set to the device width



Favicon

A favicon is a little picture that is displayed near the site's url or in a tab. Favicons can be jpeg, gifs or the ICO format.





Semantic
relating to meaning in language or logic.



Semantic HTML

is the use of HTML markup to reinforce the semantics, or meaning, of the information in webpages and web applications rather than merely to define its presentation or look. Semantic HTML is processed by traditional web browsers as well as by many other user agents



- <article>
- <aside>
- <details>
- <figcaption>
- <figure>
- <footer>
- <header>
- <main>
- <mark>
- <nav>
- <section>
- <summary>
- <time>

<div> and are not semantic tags

<header>

<nav>

<section>

<aside>

<section>

<footer>



<section>

The element that defines a section in a document.



href

Hypertext Reference. The href links pages and websites.



HTTP

Hypertext Transfer Protocol. Allows servers and browsers to talk to each other



Protocol

A system of rules that explain the correct conduct and procedures to be followed in formal situations.



World Wide Web

The world wide web is an information space where documents and other web resources are identified by Uniform Resource Locators (URLs), interlinked by hypertext links, and can be accessed via the Internet.



<http://www.pluralsight.com>

This part is filled in for you



Absolute URL

The entire address to the page that you want to link to.
example: <http://www.pluralsight.com>



<nav>

The navigation <nav> tag determines a set of navigation links.



Multiple <nav> Sets

```
<nav>  
  
<ul>  
  
<li><a href="link1.html">Link 1</a></li>  
  
<li><a href="link2.html">Link 2</a></li>  
  
<li><a href="link3.html">Link 3</a></li>  
  
<li><a href="link4.html">Link 4</a></li>  
  
</ul>  
  
</nav>
```

```
<nav>  
  
<ul>  
  
<li><a href="link5.html">Link 5</a></li>  
  
<li><a href="link6.html">Link 6</a></li>  
  
<li><a href="link7.html">Link 7</a></li>  
  
<li><a href="link8.html">Link 8</a></li>  
  
</ul>  
  
</nav>
```



The unordered list tag determines a bulleted list.
There are also ordered lists which would have
numbered items.



<|i>

The list item tag `` tag determines an element that is part of an unordered, ordered or menu list.





◀ Header

◀ Hero

◀ About

◀ Illustration

◀ Read

◀ Chapters

◀ Footer



#

Pound sign or a number sign



#

Octothorp



#

Hashtag



Using the # Tags in Links

```
<nav>  
  
<ul>  
  
<li><a href="#">Link 1</a></li>  
  
<li><a href="#">Link 2</a></li>  
  
<li><a href="#">Link 3</a></li>  
  
<li><a href="#">Link 4</a></li>  
  
</ul>  
  
</nav>
```



Summary



We learned the difference between the text extension and the html extension

The Old Sea-Dog At The "Admiral Benbow"

wney, Dr. Livesey, and the rest of these gentlemen having asked me to bring nothing back but the bearings of the island, and that only because I go back to the time when my father kept the Admiral Benbow inn and he came plodding to the inn door, his sea-chest following behind him in a hand-barrel, hands ragged and scarred, with black, broken nails, and the saber cut across one cheek breaking out in that old sea-song that he sang so often afterwards: "Fifteen men on the dead man's chest— Tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick that was brought to him, he drank slowly, like a connoisseur, lingering on the taste and pleasant sittiyated grog-shop. Much company, mate?" My father told him no, very little to the man who trundled the barrow; "bring up alongside and help up my chest. I'll be for to watch ships off. What you mought call me? You mought call me captain. Oh when I've worked through that," says he, looking as fierce as a commander. And in before the mast, but seemed like a mate or skipper accustomed to be obeyed or to say George, that he had inquired what inns there were along the coast, and hearing our And that was all we could learn of our guest. He was a very silent man by custom. parlor next the fire and drank rum and water very strong. Mostly he would not speak people who came about our house soon learned to let him be. Every day when he d was the want of company of his own kind that made him ask this question, but at last and then some did, making by the coast road for Bristol) he would look in at him to see if any such was present. For me, at least, there was no secret about the matter, for I w first of every month if I would only keep my "weather-eye open for a seafaring man round and I applied to him for my wage, he would only blow through his nose at me piece, and repeat his orders to look out for "the seafaring man with one leg." How the corners of the house and the surf roared along the cove and up the cliffs, I would see knee, now at the hip; now he was a monstrous kind of a creature who had never had a ditch was the worst of nightmares. And altogether I paid pretty dear for my monthly seafaring man with one leg, I was far less afraid of the captain himself than anybody and then he would sometimes sit and sing his wicked, old, wild sea-songs, minding stories or bear a chorus to his singing. Often I have heard the house shaking with each singing louder than the other to avoid remark. For in these fits he was the most in a passion of anger at a question, or sometimes because none was put, and so he himself sleepy and reeled off to bed. His stories were what frightened people worse than Tortugas, and wild deeds and places on the Spanish Main. By his own account he in which he told these stories shocked our plain country people almost as much as



Summary



We created a site folder, added headline elements and paragraph tags

The screenshot shows a Chrome browser window with the URL `127.0.0.1:62943/chapter_one.html`. The page title is **Chapter One The Old Sea-Dog At The "Admiral Benbow"**. The content is the first chapter of Robert Louis Stevenson's *Treasure Island*, describing the arrival of Squire Trelawney and Dr. Livesey at the Admiral Benbow inn.

Squire Trelawney, Dr. Livesey, and the rest of these gentlemen having asked me to write down the whole particulars about Treasure Island, from the beginning to the end, and I willingly consented; but the bearings of the island, and that only because there is still treasure not yet lifted, I take up my pen in the year of grace 17— and go back to the time when my father first took up his lodging under our roof.

I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow—a tall, strong, heavy, nut-brown man over the shoulder of his soiled blue coat, his hands ragged and scarred, with black, broken nails, and the saber cut across one cheek, a dirty, livid white. I remember him and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards:

"Fifteen men on the dead man's chest— Yo-ho-ho, and a bottle of rum!"

in the high, old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly, like a connoisseur, lingering on the taste and still looking about him at the signboard. "This is a handy cove," says he at length; "and a pleasant sittypy grog-shop. Much company, mate?"

My father told him no, very little company, the more was the pity. "Well, then," said he, "this is the berth for me. Here you, matey," he cried to the man who trundled the barrow alongside and help up my chest. I'll stay here a bit," he continued. "I'm a plain man; rum and bacon and eggs is what I want, and that head up there for to watch ships of all nations. You mought call me captain. Oh, I see what you're at there"; and he threw down three or four gold pieces on the threshold. "You can tell me when I've worked thrice as fierce as a commander.

And indeed bad as his clothes were and coarsely as he spoke, he had none of the appearance of a man who sailed before the mast, but seemed like a mate or skipper about to strike. The man who came with the barrow told us the mail had set him down the morning before at the Royal George, that he had inquired what inns there were along the road, and was well spoken of, I suppose, and described as lonely, had chosen it from the others for his place of residence. And that was all we could learn of our guest.

He was a very silent man by custom. All day he hung round the cove or upon the cliffs with a brass telescope; all evening he sat in a corner of the parlor next the fire a very strong. Mostly he would not speak when spoken to, only look up sudden and fierce and blow through his nose like a fog-horn; and we and the people who came about learned to let him be. Every day when he came back from his stroll he would ask if any seafaring men had gone by along the road. At first we thought it was the want that made him ask this question, but at last we began to see he was desirous to avoid them. When a seaman did put up at the Admiral Benbow (as now and then some of the road for Bristol) he would look in at him through the curtained door before he entered the parlor; and he was always sure to be as silent as a mouse when any such was there. There was no secret about the matter, for I was, in a way, a sharer in his alarms. He had taken me aside one day and promised me a silver fourpenny on the first of every wage, he would only blow through his nose at me and stare me down, but before the week was out he was sure to think better of it, bring me my four-penny piece, and



Summary



We learned about the `break` element and special HTML entities for unique glyphs

File Edit View History Bookmarks Develop Window Help

wiki.mozilla.org/Help:Special_characters

ISO-8859-1 Characters

The following extended ASCII characters are safe for use in all Wiki pages. The table below shows the character itself, lists the code for each character in hexadecimal and decimal, shows the HTML entity name, and gives the common name of the character.

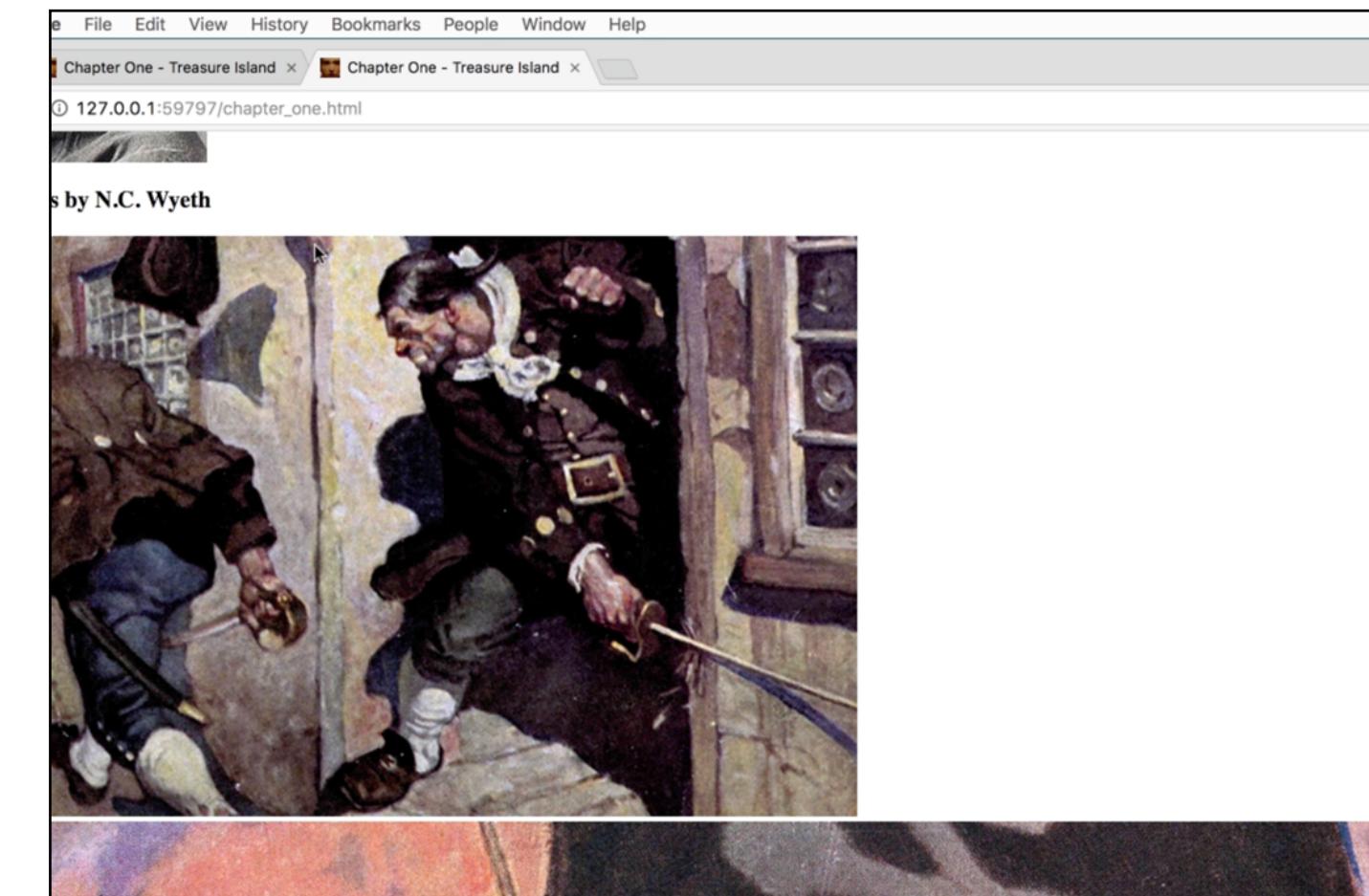
Literal	Hex	Dec	Entity	Character
	00A0	0160	&nbsp	no-break space
i	00A1	0161	!	inverted exclamation
¢	00A2	0162	¢	cent sign
£	00A3	0163	£	pound sign
¤	00A4	0164	¤	intl. currency sign
¥	00A5	0165	¥	yen sign
§	00A7	0167	§	section sign
΅	00A8	0168	¨	diaeresis (umlaut)
©	00A9	0169	©	copyright sign
ª	00AA	0170	ª	feminine ordinal
«	00AB	0171	«	left double-angle quote
¬	00AC	0172	¬	not sign
®	00AE	0174	®	registered trademark sign
–	00AF	0175	¯	macron
°	00B0	0176	°	degree sign
±	00B1	0177	±	plus-minus sign



Summary



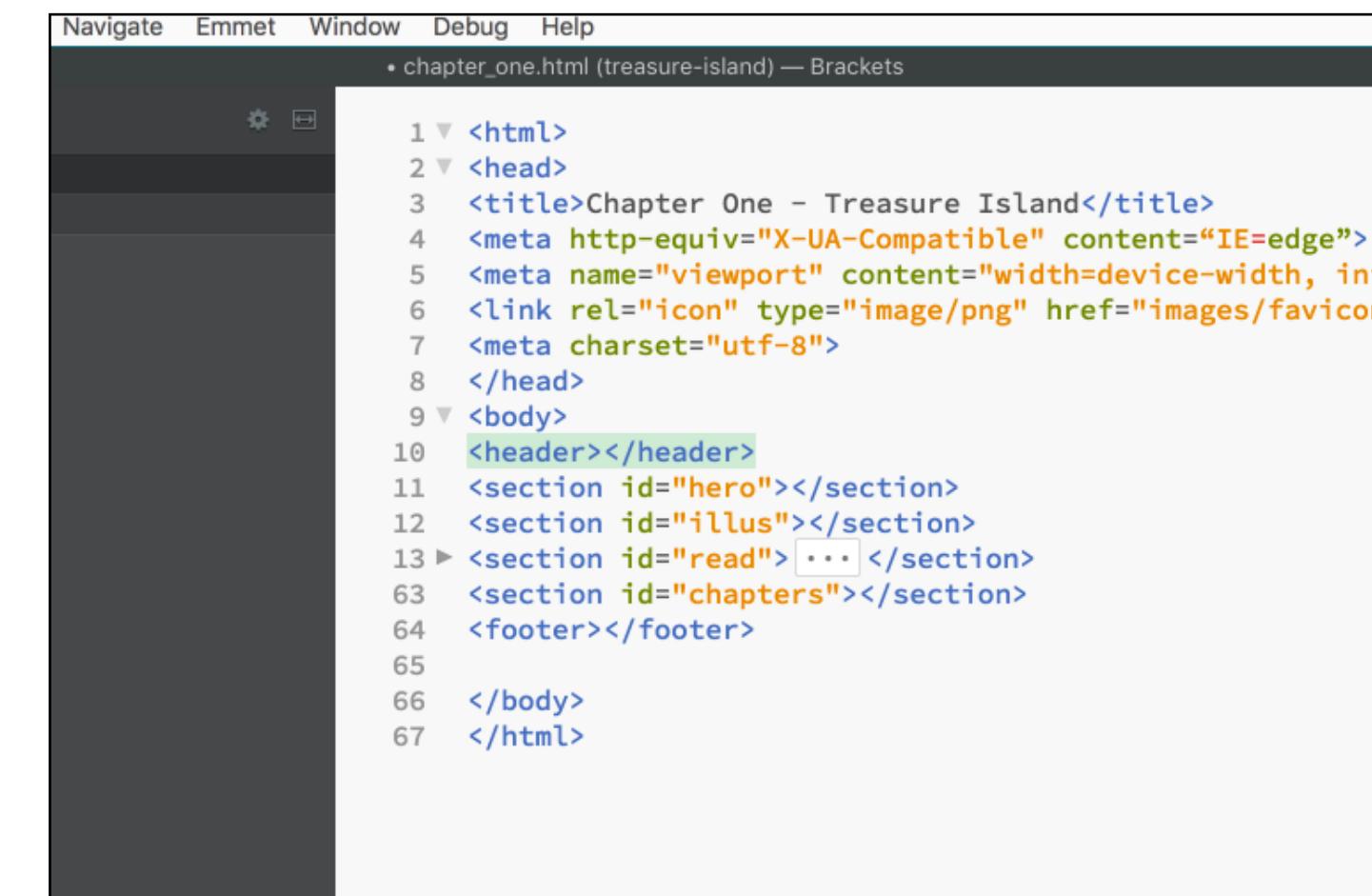
We used the image element to place our illustrations and photos



Summary



We laid in document structure using semantic HTML



The screenshot shows the Brackets IDE interface with the file "chapter_one.html (treasure-island) — Brackets" open. The code editor displays the following semantic HTML structure:

```
1 <html>
2   <head>
3     <title>Chapter One - Treasure Island</title>
4     <meta http-equiv="X-UA-Compatible" content="IE=edge">
5     <meta name="viewport" content="width=device-width, ini
6     <link rel="icon" type="image/png" href="images/favicon.
7     <meta charset="utf-8">
8   </head>
9   <body>
10    <header></header>
11    <section id="hero"></section>
12    <section id="illus"></section>
13    <section id="read"> ... </section>
14    <section id="chapters"></section>
15    <footer></footer>
16
17  </body>
18 </html>
```



Summary



We added navigation to easily jump between sections in our single page web site

```
6 <link rel="icon" type="image/png" href="images/favicon.png">
7 <meta charset="utf-8">
8 </head>
9 <body id="top">
10 <header>
11   <h2><a href="http://www.pluralsight.com"
target="_blank">Pluralsight.com</a></h2>
12 <nav>
13   <ul>
14     <li><a href="#top">Top</a></li>
15     <li><a href="#about">About</a></li>
16     <li><a href="#illus">Illustrations</a></li>
17     <li><a href="#read">Read</a></li>
18     <li><a href="#chapters">Chapters</a></li>
19   </ul>
20
21 </nav>
22 </header>
23 <section id="hero"></section>
24 <section id="illus"></section>
25 <section id="read"> ... </section>
26 <section id="chapters"></section>
27 <footer></footer>
```



Summary



We learned about unordered lists and list items and how to use them with text and images

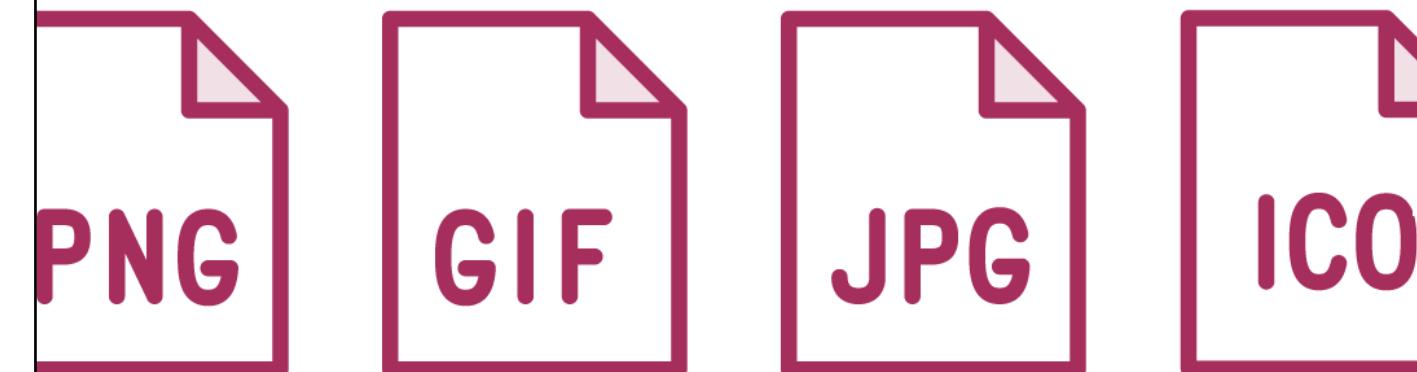
```
6 <link rel="icon" type="image/png" href="images/favicon.png">
7 <meta charset="utf-8">
8 </head>
9 ▼ <body id="top">
10 ► <header> ... </header>
23 ► <section id="hero"> ... </section>
28 ► <section id="about"> ... </section>
56 ► <section id="illus"> ... </section>
67 ► <section id="read"> ... </section>
117 ▼ <section id="chapters">
118     
119     <h3>Continue Reading</h3>
120 ▼     <ul>
121         <li><a href="#">Chapters 2 &#8212; 3</a></li>
122         <li><a href="#">Chapters 4 &#8212; 6</a></li>
123         <li><a href="#">Chapters 7 &#8212; 12</a></li>
124         <li><a href="#">Chapters 13 &#8212; 15</a></li>
125         <li><a href="#">Chapters 16 &#8212; 21</a></li>
126         <li><a href="#">Chapters 22 &#8212; 24</a></li>
127         <li><a href="#">Chapters 25 &#8212; 27</a></li>
128         <li><a href="#">Chapters 13 &#8212; 15</a></li>
129     </ul>
130 </section>
131 <footer></footer>
```



Summary



And finally, we explored about meta tags, doctypes and added a favicon



Summary

